

SACRED DANCE GUILD

NEWSLETTER

III 3

Editor, June Issue: Martha C. Odom, Springfield, Massachusetts

June, 1961

JACOB'S PILLOW FOURTH ANNUAL INSTITUTE

TO REMIND YOU

REGISTRATIONS ARE NOW BEING ACCEPTED
FOR THE

FOURTH ANNUAL INSTITUTE

OF THE

SACRED DANCE GUILD

AT

JACOB'S PILLOW, LEE, MASSACHUSETTS

JUNE 25 - 26 - 27 - 28

MEMBERS \$30

NON-MEMBERS \$35.00

MAIL YOUR BLANK WITH REGISTRATION FEE OF \$5.00
TODAY AS NUMBER OF OPENINGS IS LIMITED. MAKE
CHECKS PAYABLE TO SACRED DANCE GUILD AND SEND TO
MISS DOROTHY CREED, 23 ROCK VIEW ROAD, MILTON 87,
MASSACHUSETTS.

The Workshop at Jacob's Pillow is for all those who are interested in dance as it contributes to the experience of worship. Both beginners and trained leaders are welcome and provision has been made for groups to include the interests of all. The central leaders will be TED SHAWN, world-renowned Founder and Director of the University of the Dance, Jacob's Pillow, and MARY ANTHONY, dancer, Director of the Mary Anthony Dance Theater and choreographer for Television's Religious Programs: "Look Up and Live" and "Lamps Unto My Feet". IT IS OUR GREAT PLEASURE TO ANNOUNCE THAT IN ADDITION TO THESE OUTSTANDING LEADERS, MISS RUTH ST. DENIS WILL LECTURE TO US ON SUNDAY EVENING. MISS RUTH, "HIGH PRIESTESS OF SACRED DANCE", WILL MOST CERTAINLY SPIRITUALLY ENRICH OUR SESSION AT THE PILLOW.

PRESIDENT'S PAGE

A Thought from the President.

As we work together with our own choir members in our churches or with others at workshops and festivals we will receive, I hope, an inspiration and a new insight which can deepen our faith in our worship experiences. To achieve this requires a discipline not only of dance, but beyond to a discipline of mind and spirit.

Perhaps these three words will help you, as they have me: FEEL, FOCUS, FORGET (self). Think on these words.

Ruth H. Rayton, President
Sacred Dance Guild

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Corrections to make on your mailing list:

N.H. - Mrs. T. J. Frizzell (Martha) Charleston

Maine - Cross off Frizzell

N.J. - Mrs. Harry Smith (Roseanna)

Minn. - Joan Strickland is Mrs. Joel L. Johnson
4330 15th Ave. So., Minneapolis

Okla. - Mrs. Susan Bettis-Aker

If there are other additions or corrections which should be made please send a card to the President so that the next newsletter will have the change.

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PROGRAM IDEAS -- Do you have some to share with others?

Send them to us!

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Have you considered giving your choir members an Evaluation sheet?

What ideas do you have for such a sheet?

Do you have a form worked up which would help members of your choir to know what is expected of them? It might be entitled: "Suggestions of what is expected of and for choir members."

Don't wait--Do it now. We need the dimension your ideas can give us!

PRESIDENT'S PAGE (Continued)

ANNOUNCEMENTS

Executive Board Meeting:

There will be a meeting of the Executive Board of the Sacred Dance Guild on Tuesday, June 27, 1961, at Jacob's Pillow at 5:00 P.M.

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We hope you will all make a major effort to attend the Institute at Jacob's Pillow. In addition to the details of the program already given, the following films will be shown on Tuesday night: "The Church and the Dance" -- Myra Kinch and dance company introduced by Walter Terry; "And Joy is My Witness" -- Pearl Lang and dance company; Narrator, Alexander Scourby; and "Five Spirituals" -- Helen Tamiris, introduced by John Martin.

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Mrs. Charles Wolbers, director of the Huguenot Dance Choir of New Paltz, N.Y., held a Silver Tea at her home on April 15. Contributions received at the Tea will establish a scholarship fund to send a member of the Choir (an interdenominational group) to the Guild training course in June at Jacob's Pillow. Winner and first alternate for the scholarship will be selected on the basis of interest, ability, and financial need. Applicants are required to submit statements on dance as a religious art and their personal reactions to work in the dance choir.

(The Tea netted \$25 which will be awarded a member of the Huguenot Dance Choir for study at Jacob's Pillow this June. An excellent idea for all of us to follow. Ed.)

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Rhythmic Choir Course by Mrs. Evelyn Broadbent:

The New England School of Religious Education
Geneva Point, Lake Winneposaukee, N. H.
August 5-12, 1961

For a Folder write: Mr. R. G. Brand, South Hamilton, Massachusetts

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Oberlin College sometimes has a two or three weeks course for Choir Directors. No information is available at present. If you are interested, write directly to Oberlin, Ohio.

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The new Grolier Society's Topographical Encyclopedia will contain a discussion of religious dance, with a paragraph on the Sacred Dance Guild in a volume on Drama and the Performing Arts.

FESTIVAL REPORT FROM HOLYOKE

A Report on the Sacred Dance Choir Festival and Workshop
in Holyoke, Massachusetts, May 6, 1961

By Marie L. Smith
Host Church Chairman

The Sixth Annual Dance Choir Festival was held at the Second Congregational Church during the afternoon and evening of Saturday, May 6th. It was the largest workshop held to date with approximately 160 attending the Workshop and 400 attending the evening Worship Service. Blessed with a high chancel and effective lighting the ten choirs comprising the Worship Service gave their all in instilling the air with the moment of Worship completely captivating all who watched.

The workshops were ably led by Margaret Fisk Taylor and Janet Knight, accompanied on the piano by Lucille Day, church secretary.

It was gratifying to note that Senia Hart came all the way from Billings, Montana for the occasion. Persons from Bloomfield, N.J., New Paltz, N.Y., Park Ridge, N. J., Brooklyn, N. Y., all over the states of Connecticut and Massachusetts, Hanover, N. H., to Blue Hill, Maine made our Festival the success it was.

Speaking for myself and my committee we found the day very gratifying and would like to extend the invitation to everyone to come back again.

(A special vote of thanks should go to Marie for the excellent job she did in organizing the workshop, attending to the details and scheduling of the various performing choir rehearsals in the chancel and generally attending to the back-stage job of making the workshop run smoothly and enabling everyone to get a maximum of value from it. Ed.)

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Further Report on Holyoke Workshop

By Martha Odom

Each workshop is different just as each sacred dance choir is different because of the leadership and the impetus given by the leader. Holyoke provided a wonderful opportunity to work under two unusually gifted leaders in this movement.

Margaret Fisk Taylor let us get the feel of moving with folk music as we might do in camps and in informal situations with large groups and we had fun dancing "Ezekiel Saw the Wheel" in two large circles. Then we concentrated under her skilled direction on our inner motivation for movement and the outreach of our very souls into an eye focus, "growing a movement", and feeling the essential negative and destructive forces in our lives and in our society revealed in distortion of movement and resolved in an emerging positive growth into release and harmony. We worked in pairs and in threes and as a whole group "feeling" our way into body expression of inner concern. Margaret Taylor constantly amazes those of us who know her best with her ever enlarging, growing, changing grasp of the thrust of vital religion into life through the medium of dance movement. She is a creative prophet in this world of religious art in our time and any of us who has the opportunity and privilege to work with her is blessed and changed and stretched by her spirit and her quality of performance and clarity of direction.

Holyoke Workshop (Continued)

Janet Knight is a superbly disciplined, masterful teacher of the art of the dance and has a wonderful grasp of the meaning and intent of religious dance in worship. "The best is not good enough" is a good description of her philosophy of dance in worship. She helped us discover some of the ways our movement can be real, have motivation and say what we want to say with a vocabulary of movement which speaks with power and clarity. She worked easily with the large group and led us gradually and surely through the steps of the developing quality of honest movement through reaching, bending, turning, lifting--always from an inner understanding and intent which makes itself felt in the outward movement which we create.

Both leaders provided an excellent and stimulating afternoon for everyone who attended and every person from novices to seasoned directors profited mightily from this privilege of working under two outstanding and skilled sacred dance instructors. Each of them, apart from the specific exercises and instruction they gave, embodies the total approach of the sacredness of the worship experience as it may be conveyed through a disciplined use of the art of the dance. We need to have more leaders of this calibre if our movement is to grow in the direction it must.

We reproduce here a statement distributed by Margaret Taylor to the participants in the Workshop at Holyoke. It seems to summarize the goals which each of us must take the responsibility for incorporating into our lives and our work with choirs. It might be called a Philosophy of Sacred Dance:

"The art of symbolic movement is alive with the whole being involved. At times it communicates beauty and meaningfulness; at times it stabs us into a new awareness of agony and distortion; at times it reveals the resilience of souls in the midst of confusion, yet relating to ultimate concerns.

The basic requisite of this art is that the participants and leaders are clearly dedicated to use their whole being (body, mind, soul) with integrity as they confront present day issues which become clarified and illumined as the outgrowth of their deepening understanding.

Sacred Dance has the primary responsibility to be 'sacred' and that means (by definition) that the participants are 'dedicated and set apart in honor of God'. It means that each participant is disciplined spiritually, sensitively aware of others' needs, and undergirded by a vital sense of the power and the presence of God. This 'sacred' quality is communicated to others; its absence is obvious.

The secondary responsibility of sacred dance is 'dance'. The movements should grow creatively out of inner motivation, not geared to any specific dance style nor self-consciously involved in body techniques. The dance movements and designs are secondary to the sacred concerns that are being communicated, allowing the clear revelation of the spirit through the body disciplined for this purpose and diffused with the spirit."

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DO SECURE A COPY OF THE APRIL 1961 INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION AND READ THE SPECIAL FEATURE SECTION ON CREATIVE MOVEMENT IN THE CHRISTIAN EDUCATION OF CHILDREN by MARGARET TAYLOR. ORDER IN QUANTITY FOR YOUR CHURCH SCHOOL AND DISTRIBUTE THEM: 100 or more, 30¢ each. Box 303, New York 27, N.Y.

The next issue of the SACRED DANCE NEWSLETTER will be edited by LURA ELLSWORTH, Sound View Heights, Indian Neck, Branford, Connecticut.

Send your material in to her right after you have read this issue and then she will have it in plenty of time for her publication. Tell us what you are doing what you are planning, music and poetry you have used and any relevant thinking in the field of sacred dance and this growing movement of vital concern to all of us.

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HELP HELP HELP

I have been assigned a Reformation Day program to direct, write and produce this Fall for our local Council of Churches. Please send me any suggestions or programs which you may have done which might be helpful as well as music and resource material for reading relevant to the Reformation theme (you know, Luther, Calvin, man's direct relationship to God, etc.). Anyone have any little old dance dramas they have done along this line who would share the script and suggestions for performance? Please send same directly to: MARTHA ODOM, SPRINGFIELD COLLEGE, SPRINGFIELD, MASSACHUSETTS. And thanks! (I'll even trade a Christmas script and Easter reading. M.O.)

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Paraphrasing an item in the October 1960 issue of motive (Methodist Student magazine) page 11: "The participant in the sacred dance choir must be able to differentiate between entertainment and worship, between an audience and a congregation, and especially between aesthetic union and divine communion with the Holy Spirit."

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Suggested readings on the subject of creativity:

Viktor Lowenfeld - Creative and Mental Growth N.Y.: Macmillan 3rd Rev. Ed., 1957

"Art on all levels is an expression of the human spirit. It expresses the relation of the artist to himself and his environment; thus it expresses the experience of the creator with the thing and never the thing itself."

The Nature of Creative Activity Routledge and Kegan Paul, London, 1952
(revised new edition)

Your Child and His Art Macmillan Co., N.Y. 1954

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Kirkridge, an interdenominational retreat center in Bangor, Pennsylvania lists a weekend devoted to "Dance and Christian Worship," with dancers from the Creative Fine Arts Center, Cleveland, Ohio.

REGIONAL WORKSHOPS SET FOR FALL

Several regional workshops are being planned for Fall, under Guild sponsorship. Location of these workshops depends upon offers of hospitality from churches which welcome this activity in their schedules. Complete details of workshops will appear in the Fall Newsletter.

There is a plan for a Workshop to be held at Springfield College toward the end of October and details will be forthcoming. One leader will be Margaret Fisk Taylor and the concentration will be on a program to help beginners in directing Rhythmic Choirs and church school teachers who want to use creative movement in teaching religion to children. It will be a one day workshop with a tentative date Saturday, October 21st, yet to be confirmed. Details will be included in the Fall Newsletter. For further information or send names of persons who might be interested in attending to: Martha Odom, Springfield College, Springfield, Mass.

The Methodist Church of New Paltz, and the First Reformed Church of Schenectady have both offered to host the New York State Regional Workshop this year. Definite acceptance of a location will be made at the next executive session of the Guild in June. The Schenectady church was host to this event in 1960. A change to the downstate location might be advisable, with the thought of returning to Schenectady in 1962. At any rate, the date has been set tentatively for Saturday, October 14.

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FROM ONE MEMBER TO ANOTHER

Janet Walz, our Guild Corresponding Secretary, wishes to announce that after eleven productive (Ed.) years at Park Ridge Methodist Church, N.J., minister husband Norman has been moved to Wharton, N.J. Her new address as of June 22 will be: Mrs. Norman Walz, 44 E. Central Ave., Wharton, New Jersey. We wish them happiness and a productive, fruitful ministry to those lucky people in Wharton. We'll miss Janet at Jacob's Pillow this summer; she'll be comparatively busy getting settled in a new parsonage.

Janet wanted to share with us excerpts from Guild member Jean Miller's letter on the need for creative self-expression. And we reprint it here with enthusiasm.

"You do not need to have anyone 'show you how to portray various moods', you need 1) help in being able to release a mood that you feel strongly and 2) to learn the techniques (in modern dance) of taking those meaningful gestures which come from your own heart and put them into dance form, so others can share them.

The choreographer has to understand thoroughly and explore constantly three things:

1. The use of TIME - change of tempo, accent, various rhythmic patterns.

Need for Creative Self-Expression, Jean Miller (Continued)

2. The use of SPACE - all the levels, lying on the floor, kneeling low and high, standing, and the space above the head. All the directions (Think of yourself standing in a sphere - how many millions of points you can reach to and move toward.)

3. The use of DYNAMICS, or energy.

Take any simple movement you can think of - it does not have to mean anything to you as such - and experiment alone for yourself, as a painter, for example, does with color or a cook with herbs. It is exciting to discover the tremendous variety just in one little gesture.

After a lot of exploring you can take gestures that are really important to you and discover ways to say what you want to convey that are strong, clearer and fresh.

An easy one to start with might be describing a circle. Do it very slowly; increase the temp - give it a six-beat measure and play with accents. Give it a waltzy rhythm.

Make low circles - parallel to the floor, beside you, over your head. Move across the floor carving one huge circle; make a circle on each step; make them on diagonals, both arms in different directions. Make circles with just the torso alone.

Then play with dynamics - use as little strength as you can, then increase the energy. (Maybe by now the hands are clenched fists and all the arm muscles shake with effort.)

Take one idea in Time, one in Space, one in Dynamics and deliberately combine them. For instance, in Time let's take great speed; in Space think of low level; in Dynamics, great strength. So we have fast, low and strong (All I can think of at the moment is something that suggests an angry woman scrubbing the floor in a hurry - if we are still describing circles.)

Then experiment with exact opposites: slow, high, and relaxed.
(Smoke rising?)

It is fun, too, to take a locomotor movement - to experiment in how to go from one point to another - covering floor area. Walk as slowly as possible; run rapidly; crawl as if injured, then rise, drop again; walk as if you have tremendous strength. Oh! the possibilities are endless!

Playing around like this will give you confidence eventually. Then in time, using good taste, pick the combinations that are comfortable for you. After all this experimenting with "the tools of the trade", pick music or a psalm, etc. and the end result is much more interesting.

All this is only scratching the surface. I didn't mention, for example, anything about the awareness of opposition. I try to teach my students to make believe they are moving through water. It gives a gesture more form, or control - to think that the arm does not start at the shoulder and end at the wrist, but from the middle of the back out past the fingertips."

WHAT OUR MEMBERS ARE DOING

Miriam Gray of the First Methodist Church in Grand Rapids, Michigan reports that her choir did "Thanks be to God" last Thanksgiving, and "I Wonder as I Wander" and "Silent Night" for Christmas. She presented a group of spirituals "Sometimes I Feel Like a Motherless Child," "Swing Low", and "He's Got the Whole World in His Hands" at a program for the Woman's Society. For Mother's Day, "Happy the Home When God is There" is in preparation. Mrs. Gray also participated in two retreats for which she danced "The Lord's Prayer."

Leda Canino will dance Dylan Thomas' "Do not go gentle into that good night" on May 28, 1961 during the Sunday morning service of worship at the White Plains, N.Y. Unitarian Church. Her husband, Joseph Canino, will give the sermon that morning on religion and the arts. There will also be an exhibit of Mr. Canino's paintings in the church. Leda will again teach dance at the June Pocono Conference of the Middle Atlantic States Unitarian Conference this year.

Virginia Lucke's choir in Storrs, Conn. held a workshop on April 29, 1961. This group gave "The Lord's Prayer" during the Christmas family service of the Storrs Congregational Church. For a parent-teenagers Sunday night gathering an interpretation of "What doth the Lord require...." was given.

The Rhythmic Choir of the Church of Christ in Hanover, N.H. celebrates its 20th anniversary in a festival on May 7, 1961. This choir, now under the direction of President Ruth Rayton, was begun by Margaret Fisk Taylor.

Margaret Fisk Taylor, now in Athens, Ohio is working with a group of college men and women in the Methodist Church there. She is, as usual, very busy leading workshops; listed on her Spring and summer schedule are: March 3,4 - Workshop for Young People of Shiloh Congregational Church of Dayton, Ohio; March 21,22 - Workshop for Recreation leaders sponsored by Columbus, Ohio Recreation Dept.; March 9 - solo program for the Ashland, Ohio Music Club, "Sacred Music and Symbolic Movement", and an April 26 Vespers Service at Hood College in Frederick, Maryland; May 13,14 conducted an all day workshop and Sunday worship service in Columbus, Ohio assisted by students from the Ohio State University Fellowship House group. Her summer schedule: June 18-24, teaching at a Senior High Camp for Episcopal Young People for the So. Diocese of Ohio; June 25-July 1, Senior High Camp for the First Community Church of Columbus, Ohio; July and August will be spent preparing for the making of several film strips on childrens' work (6yrs - 13yrs) to be taken Aug. 22 by Prof. Lister of Oberlin Graduate School of Theology and largely financed by the Episcopal Diocese of So. Ohio. Teaching next summer at Garrett Graduate School of Theology (1962), Evanston, Illinois.

The Huguenot Dance Choir, directed by Mary Jane Wolbers of New Paltz, N.Y. will perform in an evening concert May 14, 1961 at the Clintondale, N.Y. Methodist Church. The occasion is an annual benefit program for that church. In preparation by the Choir are two new works, "The Answering Voice" and a recessional to "Lord, Dismiss Us With Thy Blessing."

WHAT OUR MEMBERS ARE DOING (Continued)

A Methodist Youth Workshop on "The Church and the Arts" will be held at Camp Asbury, Silver Lake, N.Y. from August 27 through Sept. 1. Dance resource person is reported to be Evelyn Broadbent of Syracuse. Camp director is Jack Morse, an art teacher from Seneca Falls, N.Y.

Miss Ruth St. Denis received the Capezio Dance Award for 1961. In tribute, Walter Terry writes:

"The arms ripple skyward, pursuing trails made by sacred incense.
With head held high, the Yogi strides forth toward the horizon of
the soul's purity.

Benediction rests within the gentle hands of the Goddess of Mercy.
Before the throne of Osiris, the suppliant weighs her heart against
the feather of truth.

Cymbals crash to the Psalm's command, 'Praise ye the Lord in the
dance.'

Thus through the swiftly passing decades has Ruth St. Denis brought
to the world's theatres, which are her temples, danced images
reflective of man's search for divine enlightenment."

Mary Craighill and her Dance Company participated again in the Lenten Chancel Drama Cycle of churches in the Washington, D. C. area this Spring. The dance program is usually integrated into a shortened version of evening prayer, although in one church this year the dances were given in place of sung portions of the Communion Service. Miss Craighill's group of seven adult men and women works from her studio in McLean, Virginia.

Joan Bare of Philadelphia, Pa. presented a lecture-demonstration of "Devotion in Motion" for the Women's Society of Grace Methodist Church of that city, on May 7, 1961. A large group of women were reported to have received the presentation - a talk and two dances, "The Creation" and the "Lord's Prayer" - with rapt attention and much interest.

Shirley Porter included the dance in a consideration of "Creative Arts in Christian Churches" for a meeting of Sub-District Methodist Ministers on March 20, 1961, in Middle Hope, N.Y. Methodist Church. Mrs. Porter, assisted by Mrs. Thurlow Weed and Mrs. Albert Beard, demonstrated sacred dance in a processional, the Beatitudes, and "Droop, Sacred Head" from the cantata, Olivet to Calvary by Maunder.

The Storrs, Conn. Congregational Church Rhythmic Choir, under the direction of Virginia Lucke, planned and conducted a Spring Festival of singing and rhythmic choirs at that church on April 29, 1961. During the day, several area choirs worked together under the leadership of Betty Simpson and Helen Gray, and then participated in an afternoon vesper service including singing and dance choirs. These young girls handled arrangements, invitations, and hospitality with aplomb. Their example might well be followed by church choirs which wish to host a small-scale festival and training session and enjoy the fellowship of such a day with other choirs in their area.

"Vernal Creed" was performed as a sacred dance for the upper church school worship service of the Unitarian Church, Plainfield, New Jersey, on April 30. Lillian Schayer directed the group of 4 Seventh Graders, lead by a member of the Junior Parish. The work, composed by Waldemar W. rgow with motion devised by Robert A. Storer, was performed accompanied by Mozart's Clarinet Concerto. The performance was introduced after the (fourth through seventh grades) children in the congregation were given a chance to consider the beauties of spring by listening to the first movement of the same concerto as various oriental scenic slides were thrown on the screen. The performance was sufficiently well received that a repetition was requested for the adult congregation, given as part of the annual church school Sunday program, May 21.

Mary Jane Wolbers is planning to bring her dance group from New Palz, N.Y. for the adult Discussion Group in the Plainfield Unitarian Church, June 8. They will give a talk-demonstration on "The Dance in Worship."

Martha Odom's Sacred Dance Choir from Springfield College performed three numbers, "121st Psalm", "The Creation" by James Weldon Johnson, and "The Lord's Prayer" on a television program entitled CONCERN '61, Channel 22, WWLP-TV, Springfield. The program is a panel discussion sponsored by the Council of Churches and produced each week by Martha Odom. This program was on Easter Sunday, April 2, 1961 and the subject was, "The Dramatic Arts and Easter". The drama group from Faith Congregational Church, Springfield gave a cutting from "Christ in the Concrete City" and the panel of participants discussed and demonstrated the values inherent in the use of the arts of drama and dance in worship. The Sacred Dance portion was kinescoped from the TV taping and is now available through the Springfield Council of Churches for circulation to church schools, Institutes and workshops.

REVIEWS

By Mary Jane Wolbers

The July 1960 issue of Altar and Home, published by the Conception Abbey in Missouri, carries an excellent article by Sacred Dance Guild member, Toni Intravaia. Entitled, "Motion is a Sacred Thing," it is the text of a lecture she gave last February in Morgantown, West Virginia, where she teaches contemporary dance at St. Francis High School. Since this publication is not so readily available to members, it would be wonderful to have the article reprinted in the Newsletter, and an effort is being made to secure permission for same.

Finding a chapter, "The Creative Arts in the Church" in Dr. Marvin J. Taylor's Religious Education, A Comprehensive Survey (out early in 1960, Abingdon Press, N.Y.) intrigued me. I leafed the pages hungrily to see what the authors of this section (Rosa May Butler and James H. Warren) had to say about dance. I found dance mentioned in two paragraphs under "music." To a subject which the authors ascribe great importance, precious little space is devoted. One happy note: their bibliography lists Gladys Andrews' Creative Rhythmic Movement for Children. This book gives little to go on for those who would use the powerful medium of creative movement in religious education. Guild members interested in this should be acquainted with Margaret Fisk Taylor's Time for Wonder (reviewed in the September 1959 issue of this Newsletter) and the periodical literature available on the subject. See my Bibliography, pages 7 and 8.

REVIEWS (Continued) by Mary Jane Wolbers

S.D.G. members are reminded that reviews of the TV shows involving dance on religious subjects are here included not only for my comments but for your future reference. Films of these programs frequently become available for rental and showing to your groups. (Process from kinescope to film readied for rental takes about 6 months.) The Broadcasting and Film Comm. of the National Council of Churches, which formerly handled this film rental, has turned the matter over to the Reigner Recording Library, Union Theological Seminary, Richmond 27, Virginia (Frontiers of Faith programs.) And the Department of Youth Work, National Council of Churches, 475 Riverside Drive, New York 27, N.Y. (Look Up and Live.)

On March 5, 1961, "Lamp Unto My Feet" (CBS-TV) presented Esther. Choreographer was John Butler. Carmen deLavallade danced Esther, and Glen Tetley, the King. Butler appeared as Haman, and Bertram Ross of the Martha Graham Company was Mordecai. As usual, the composition and performance was excellent.

More recently, on "Look Up and Live" (CBS-TV) John Butler's Psalms was given to music by Duke Ellington May 14, 1961. Dancers were Carmen deLavallade, Sondra Lee, Buzz Miller, Lee Becker, and Butler. The program listings and narrators persist in calling these works "ballet", which they are not, much to the confusion of the viewing public. Especially pleasing to this reviewer were the opening and closing sections of Psalms. Five Psalms of David were used to illustrate the various emotional relationships that a man forms in his lifetime.